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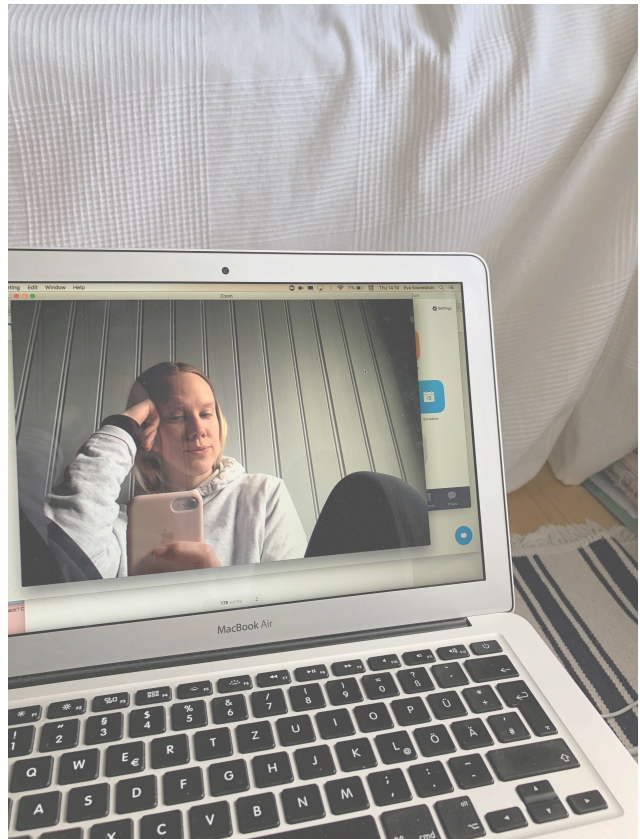
ACADEMY OF MUSIC AND DRAMA

Title:

#evasvaneblomthesocial

THE SOCIAL MEDIA PROJECT

Author: Eva Svaneblom



Independent Project (Degree Project), 60 higher education credits

MASTER OF FINE ARTS IN: CONTEMPORARY PERFORMATIVE ARTS

ACADEMY OF MUSIC AND DRAMA, GOTHENBURG UNIVERSITY

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ABSTRACT.

This thesis is about dance and social media. It explores how social media can be used as a space for contemporary dance performance. It is written from the perspective and explorations of the contemporary dancer Eva Svaneblom, that has created improvised performances with the smartphone screen (and social media) as her muse. Instagram and YouTube are the two main social media platforms from where the research has taken its stance. Except from existing within dance and improvisation it draws inspiration from selfie culture, feminism, geography and nature.

KEYWORDS.

DANCE, PERFORMANCE, IMPROVISATION, SITE SPECIFICS, SOCIAL MEDIA, INSTAGRAM, YOUTUBE, SELFIES, TEHCNOFEMINISM, VLOGGING.



#EVAS
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RESEARCH QUESTION.

HOW CAN I USE SOCIAL MEDIA AS A STAGE FOR CONTEMPORARY DANCE PERFORMANCE?

AN ESSAY STYLE MASTER THESIS OF A DANCE ARTIST CREATING PERFORMANCE WITH THE
SMART PHONE SCREEN (AND SOCIAL MEDIA) AS HER MUSE.

INTRODUCTION.

Hello.

WELCOME TO MY THESIS. IT IS ABOUT DANCE AND SOCIAL MEDIA. SORT OF.

Before I go any further, here are all the university labelling of my master programme:

Master of Fine and applied Arts with a specialisation in Contemporary Performative Arts. Academy of music and drama, Gothenburg University.

Now, that's that.

Let's continue.

I will try to take you along on a journey through my masters project #evasvaneblomthesocial - The Social Media Project, where I have investigated how I can use social media platforms as my stage/venue/site for the dance and performance I do. Maybe you are yourself a dancer and performer? Maybe you are not? Whichever is the case, I hope that you can find something from this work to take with you.

The thesis is an essay styled thesis. It contains different kind of text. Poetic thoughts on what I do, text about doubt, text about hope, manifestos, describing text, an interview, quotes from other artists. A little bit of everything. Sometimes I will give you bridges from one text to the other, sometimes you will build them yourself. Throughout the thesis I have placed texts from my Instagram. To marry the short writing I do on there with the writing I do here. These Instagram texts can sometimes help you with the bridging, sometimes work as a stepping stone from one text to the other and sometimes they are simply a moment of pausing.

The same goes for the QR codes placed throughout the thesis. If you read them with you smartphone (camera or QR scanner, depending on what phone you have) you can get dance videos to accompany you along the way as well.

I am excited to hear your thoughts on the inbetween.

I have touched upon many of the aspects of the project. Tried to give some attention to at least some of the building bricks, the puzzle pieces, that makes up the work as a whole. Some parts have been given more time and attention than others. Sometimes that comes from an increase of interest in one part. From myself, from my social media audience or from my peers. The attention to certain parts can also come from the references I found to

support them, as well as the time I had to spend on them. Maybe the relevance of one part over another in a particular period in time. I have allowed the artistic practice itself to guide me through the work, which has led me to having as many possibilities open as possible throughout both the practical part and the process of writing this thesis.

Quite often I have had my feminist glasses on me when looking at the different parts. Not only, but they have been a pair of glasses that I have enjoyed wearing. You will find more text on what I mean when I write about feminism and also, how I, and others have attached these meanings on e.g. social media practices.

The texts written by me in this thesis are written between September 2018 and April 2020. This is to give you an idea of time, because sometimes I specify exactly what date a text is from and sometimes I don't.

A bit more about the project: I have worked with photo and video based social media. I have worked on already existing social media platforms. Only using free of charge apps. MOSTLY I HAVE WORKED WITH INSTAGRAM AND YOUTUBE. THESE ARE THE ONES YOU WILL SEE ME REFER BACK TO IN THE FOLLOWING TEXTS. BUT I ALSO TRIED OUT FACEBOOK, WHATSAPP AND TIKTOK AS SPACES TO PERFORM.

Sometimes I will point out the politics found in the work. Sometimes I will point out the poetics. Sometimes the politics are the poetics. Sometimes the poetics are the politics.

I work a lot with dance improvisation in a variety of locations, since I am curious to find out what happens to space when I dance there, and what happens to dance when affected by space. So you will also get some text on dance improvisations and site specifics. In this project I have often mixed my dancing with Vlogging. So you will get some textualized thoughts on that too. As you notice, this essay styled thesis is eclectic. A goodie bag of texts from #evasvaneblomthesocial - The Social Media Project.

I hope you'll enjoy.

Also, follow me on social media to get some dance performance in pocket format.

INSTAGRAM: @EVASVANEBLOM

INSTAGRAM (MFA PRESENTATION): @EVASVANEBLOM.THESOCIAL

YOUTUBE: EVA SVANEBLOM

TIKTOK: @EVASVANEBLOM

Limitations. Fences.

The project and the texts in this thesis are **not** about:

- SOCIAL MEDIA MANAGEMENT FROM A COMMERCIAL PERSPECTIVE
- THE UNSOCIAL ASPECTS AND ETHICS OF SOCIAL MEDIA
- ME FINDING NEW WAYS TO MOVE/IMPROVISE (ALTHOUGH THIS IS VERY LIKELY TO BE A WELCOMED BY-PRODUCT)
- A GENERAL WAY FOR DANCE BASED ARTISTS TO CREATE FOR SOCIAL MEDIA
- MAKING TECHNICALLY ADVANCED PERFORMATIVE ARTS
- DANCE FILM AS A GENRE (HOWEVER I DANCE, AND FILM IT)

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[#evasvaneblomthesocial](#)

So, I've started the second and last year of my master studies and I will try to share a little bit more of what I do. Please subscribe to my youtube channel (Eva Svaneblom) and keep hanging around here on instagram for updates and performances! There will be new videos every week this semester! (At least that's the plan). I will also make another xmas calendar when december comes along. Hope that you want to follow it!
See you!
Yours truly // Eva Svaneblom The Social

FEMINISM AND SOCIAL MEDIA.

WHAT DO I MEAN WHEN SAYING MY WORK IS FEMINIST?

"Feminism is the theory of the political, economic, and social equality of the sexes."¹

I also want to mention acknowledging intersectionality within feminism (meaning, not only paying attention to gender but also race, abilities, sexual orientation, class, age etc.)²

The practice of being active on social media can be seen as a feminist one. The work/society/feminism might be changing, as times are changing and the way something is portrayed is looked upon differently in different times. Therefore 'making feminist work' is an ever changing activity that has to be kept doing. It is not static. It is active. I look at a lot of things in life and work through a feminist lens. What that means to me, what it comes down to, is that I try to acknowledge certain societal structures and norms, yet try to challenge them in my own way. This challenge, to challenge, can also be called to 'queer' the norms and structures. To 'make strange' in order to build something new.

Feminism. Queer. Making strange.

Whichever word one uses for it, I try to walk my talk.

But, I don't work with screaming out FEMINISM or QUEER, or writing it on big billboards. I come from the contemporary dance world, where I follow the feminist and queer choreographers, groups and dancers' work, where the practice of ungendering and depersonalisation, to work with non representative movements and expressions is part of the artform in this time and age. The making strange is not strange.

And I apply that practice to social media.

¹ Merriam-Webster Online, s.v "Feminism", Accessed February 13, 2020
<https://www.merriam-webster.com/dictionary/feminism>

² Tip: Look up and read Kimberlè Crenshaw, Alice Walker and Bell Hooks

I also attach this 'feminist looking and doing' to other aspects of my work. Like site specific dance performance. Can that too be seen as a feminist practice?

Feminism in site specific dance performance.

To tackle a space, take in, give space within a space. Give cred. Make seen. Be seen, in the space. Non violent. Nicely approaching. Trusting. Playing. Just being, not forcing a space, or myself on to that space. The non-necessity of needing to understand it all, everything. Trusting the gaps between the knowings. The glitches. Spaces between space. Being a non-know-it-all.

In an age of social media, which is a commercialised space, is it possible to exist on social media platforms in a not-so-commercial way but still reach an audience? Is there a space for another way of reaching an audience?

To hold a space in different ways.

Softly. Humbly. Open. Yet with integrity.

Playful and serious at the same time.

This is the way I do it when I walk my talk.

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Feminism in site specific dance performance?
How to tackle a space, take in, give space
within a space? Give cred. Make seen. Be seen,
in the space.

Also: New video up on my YouTube!!
Thanks to Linda and Gonçalo's beautifully
decorated mantelpiece in Arvidsjaur!

[#evasvaneblomthesocial](#)
[#selfie](#) [#dance](#) [#improvisation](#)
[#stlllife](#)
[#feminism](#)

QR.

STILL LIFE - mantelpiece Arvidsjaur



Social media platforms. Invention and filter bubbles. Hacking tech.

THE INTERNET WAS INVENTED BY MEN.

FACEBOOK WAS INVENTED BY A MAN.

INSTAGRAM IS OWNED BY FACEBOOK INC. AND WAS INVENTED BY A MAN.

YOUTUBE WAS INVENTED BY MEN.

HOW CAN THAT SOIL HOLD A PLACE FOR FEMINIST CONTEMPORARY DANCE PERFORMANCE?

FOR ARTS.

FOR WOMEN.

FOR ENBIES.³

There are theories about how tech has such a masculine connotation to it, that technical devices and systems historically are created by men. Men that are a part of their present times, which in the western society has been, and still is, a patriarchal one.

Judy Wajcman explains in the book *TechnoFeminism*, that talks about techno science from a feminist perspective, that feminist theories has taken diverse forms when it comes to the relationship between technology and gender. One strand of feminist theory means that the problem is one of equality of access and opportunity and another strand points to that the problem actually would be already in technology itself, that it has a "gendered nature".⁴ Later in the text Wajcman goes on to counter-write this pessimism, that technology would reproduce patriarchy, by stating that the sort of pessimism that both those feminist theories holds needs to be bounced against more recent arguments about new technologies.⁵

As both technology and feminism is ever-evolving I agree with Judy Wajcman on the importance of keeping the arguments planted in recent soil while still not forgetting about the history of arguments that came before us. In The Social Media Project and in this thesis I have faced the pessimism but from there taken a quite optimistic viewpoint.

"Working Group's Doctrine 1: Internet as a potential feminist utopia."⁶

³ Non-binary people

⁴ Judy Wajcman, *Technofeminism* (Cambridge: Polity, 2004), 12.

⁵ Wajcman, *Technofeminism*, 13.

⁶ Blaue Frau. "35 x ME AND SOME ACTRESSES" Homepage, Accessed March 26, 2020. <http://blaufrau.com/2017/12/13/35-jag-och-nagra-skadespelare/>

TechnoFeminism was published in 2004. The same year as facebook was first launched.

Social media platforms are invented by men.

Social media never ceases to be a troubling topic. The platforms are full of double standards. Platforms that seem to detest a female nipple on someone luckily jumping into the water on a hot summer's day but at the same time seem to find it totally okay with pornographic images of women.

Commercial platforms where filter bubbles and the economy of likes, clicks and a short attention span rules the world. Where cookies and algorithms follow your movement on social media, to give you more of what you seem to be interested in. After a while you will be in your own filter bubble. As if you built a dome of input around you, a filter through which all information gets sieved. Oftentimes looked upon as negative when it comes to e.g. political views, where it could be beneficial to experience other angles.

This economy has helped create algorithms that works on the human psyche not only on a level to make people buy **stuff**, but also on a level where it disrupts democracy (in that of alt-right politics entering social media user's filter bubbles, leaving out a second perspective).

HITO STEYERL:

A permanent fog of war is fanned by permanent fakes on Facebook. Already deregulated ideas of truth are destabilized even further. Emergency rules. Critique is a troll fest. Crisis commodified as entertainment. The age of neoliberal globalization seems exhausted and a period of contraction, fragmentation, and autocratic rule has set in.⁷

⁷ Hito Steyerl, "If You Don't Have Bread, Eat Art!: Contemporary Art and Derivative Fascisms", e-flux Journal #76 (2016). Accessed October 17 2016. <https://www.e-flux.com/journal/76/69732/if-you-don-t-have-bread-eat-art-contemporary-art-and-derivative-fascisms/>

It is easy to get overwhelmed by the thought of filter bubbles. Big Brother watching. Algorithms.

Tutorials, music videos, confessions, VLOGS, fashion, TED-talks, fan accounts, celebrities, influencers, gaming, Mukbangs, compilations of cute kittens etc.

etc.

etc.

etc.

etc.

etc.

etc.

etc.

And maybe here is where feminist contemporary dance performance content can come in.

For whoever invented the platforms. Whoever runs it. Whichever trolls and algorithms supports them, it is made up by the people on there. The users of the platforms. You and I.

And when you happen to get into a filter bubble that you somewhat curated yourself, with the probable help of algorithms, you might have found your corner of the internet. A corner where people can be artsy, queer, gender non conforming, trans, people of colour, low waste environmentalists, second hand fashionistas and feminists.

HOWEVER SHALLOW IT MAY SEEM, THIS PRACTICE (OF BEING ON SOCIAL MEDIA)
BECOMES POLITICAL.

Lisa Ehlin, PhD in Fashion Studies, brings more modern times perspectives on Technofeminism, especially one from a perspective of social media practices. She writes in her dissertation:

[...]as the topic at times got personal and even private, dealing for example with self-worth and body image. In this way, first-hand research adds an important user perspective on the perception of selfies (e.g. familiarity of social media, image practice, the gaze, value systems, sharing, openness and disagreements) to a discourse often heavily weighed down by opinion.⁸

Ehlin often uses the words: "self-expression and play" - which I find resonates with something within myself and what I deal with. I play around a lot, that is part of my improvisational dance practice. What I do in general on this social media project could be seen as a sort of self-expression. Of my own journey to the project and also in a bigger sense - me finding my way of my arts expression in this particular time and context.

Being an imposter?

I am a cis woman⁹. I am the object and subject in my own work. Selfie format. A practice often seen as a feminine one. Lesser than? (in the eye of society) All the social media apps that I use are invented by men, even the internet - without hacking with code and tech, is it possible to hack the system, with images and videos?

Visual content.

Changing what it is about.

Using the digital, social media apps and platforms for one's own purpose? In a way a democratic way to change.

Here the masses play a role. One person, You, We Alone often gets lost. Going viral is like winning the lottery. But the more women and non binary people spread their art and their gaze at themselves and the world around them, the more "hacking" happens. Like being imposters in "dude created" digital rooms.

Those were some of my own thoughts. Once again I will refer back to Lisa Ehlin, who describes it similarly:

[...]the continuous links between technological change and gender relations. As seen in practices like blogging on Tumblr or taking selfies, there is an implicit notion that girls are visitors in the digital space, using technology "wrong". Moreover, these types of aesthetic or self-caring practices (like selfies) are not considered useful, yet another example of division and gatekeeping.¹⁰

⁸ Lisa Ehlin "Becoming Image. Perspectives on Digital Culture, Fashion and Technofeminism." (PhD diss. Stockholm University 2015), 28.

⁹ Assigned female at birth as well as identifies as being female.

¹⁰ Ehlin, "Becoming Image.", 44.

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I've been reading about selfies all
day long and got inspired to post one.
Cyber space - here is my face.
Tried to look cute and babe like to impress.

[#evasvaneblomthesocial](#)

[#selfie](#)

[#masterthesisinprogress](#)

The real start of my use of YouTube?

I JOINED FACEBOOK IN 2007.

I JOINED INSTAGRAM IN 2013.

I JOINED YOUTUBE IN 2014. THIS IS HOW THAT CAME TO BE:

Me and my friends and colleagues Carima Neusser¹¹ and Amanda Billberg¹² started working on a project together. The three of us lived in different cities. Stockholm, Riddarhyttan and Berlin. Yet we wanted to find a way to create work together. We did this virtually. The Internet being our common room most of the times.

We had meetings on Skype, and we had shared google docs on various topics that we found interesting to research and make work about. We did also meet physically (IRL¹³) for a short residency. What we also did was letting ourselves be inspired by Mette Ingvarstsen's work *Where is my privacy*¹⁴, in which she invites two colleagues to create a dance piece together, communicating solely via YouTube videos they make for each other. All in the public internet eye.

Me, Amanda and Carima recorded videos of ourselves talking about the individual work we did with our collective project. Even though we planned to do an actual dance performance piece we decided to never actually show any dancing in the YouTube videos we made. What we wanted to explore at that time was how we talked about what we did.

We did not come very far in our process of making videos for each other, though. Our project was put on ice due to other work we had. But YouTube stayed with me, almost without me noticing it. I had broken the first barrier of putting up a video of my own making on that public platform.

I JOINED YOUTUBE IN 2014. IN 2017 I POSTED MY FIRST SHORT DANCE VIDEOS ON MY OWN CHANNEL.

¹¹ Link to Carima Neusser's Homepage. Accessed March, 2020, <http://www.carimaneusser.com>

¹² Link to Amanda Billberg's Homepage. Accessed March, 2020, <http://amandabillberg.se>

¹³ In Real Life

¹⁴ "Where is my privacy?" Link to Homepage. Accessed March, 2020, http://www.metteingvarstsen.net/research_project/where-is-my-privacy/

The Vlogger.

This following text derived from ideas and notes that sprung after a short feedback session with Tanja Andersson¹⁵ on the 4th of April 2019.

It shows both that I do not find it necessary to create an outspoken Vlog character/alter ego, as well as it shows how I approached daring to be, a vlogger. A sort of Vlogger's Manifesto also came out of these notes.

I have found that it is not necessary to exaggerate the vlog character too much because that might also be appropriating, dethroning and making fun of vloggers and influencers, which is really not what i want to do. I do not work with irony in that sense. I will let YouTuber Georgia Bridgers¹⁶ represent vloggers in this text. I find them empowering and I want to use their attitude and aesthetics as inspiration.

If I bring it back to post modern dance and the non representational way that movement and choreography is created, this makes even more sense. To take the concept and the attitude and make my art from that. Not acting a certain role.

The vlog style videos can be viewed as extended choreography. They hold a clear dramaturgical structure and I use it to build a choreographic score of sorts.

WORDS THAT COMES ACROSS WHEN VERBALISING THE WORK WITH VLOGS:

FEMININE CODED AESTHETICS

ENTERTAINMENT VALUE

ARTISTIC VALUE

"ACCESSIBLE AESTHETICS"

WRITE ABOUT:

WHO IS THE VLOGGER? WHAT DOES THE VLOGGER SAY AND DO AND EXPRESS AND GIVE A DAMN ABOUT THAT IS DIFFERENT FROM EVA?

¹⁵ Link to Tanja Andersson's Homepage. Accessed March, 2020, <http://www.slipofthelip.se>

¹⁶ YouTuber Georgia Bridgers. Link to YouTube channel. Accessed April, 2020, https://www.youtube.com/channel/UC8T35M56zUxqhePrg_pe-ow

THE VLOGGER

THE MANIFESTO THAT CAME TO BE AFTER THE ABOVE MENTIONED TALK WITH TANJA A.

The Vlogger is me,
a slightly pitched version of me.
She is the more daring version of me.
The Vlogger dares to be. More. Too much. Too little.
And doesn't care as much what others think of her and if they'll judge or not. If they judge, the judgement is on them.
Live and let live. Create and let be created.
The Vlogger dares to label her creations. She dares to use the buzzwords of the artsy dance world. She dares to try things out.
She dares to be very optimistic and pep.
She dares to use femme coded aesthetics.
She dares to look into the camera.
She dares to look at herself. She dares to like herself. She dares *not* to like herself. But doesn't let that stop her.
The Vlogger is proud of being a part of pop culture. The Vlogger is proud to be a part of the contemporary dance world. The Vlogger dares to marry the two together and she does not doubt that they can live happily ever after.
The Vlogger dares to use words, dares to put words on things.
She is daring.
SHE IS A DEAR.
YOU ARE DEAR TO HER.

The Vlogger is an intellectual not afraid of seeming not smart enough.
SHE MOVES BETWEEN DIFFERENT WORLDS AND REALMS SEAMLESSLY, BECAUSE SHE DOESN'T CARE. EVEN THOUGH SHE DARES TO LABEL THINGS SHE ALSO DOES NOT CARE ABOUT LABELS. THIS IS ONE OF HER GREATEST STRENGTHS.

The Vlogger uses optimism as a weapon.
The Vlogger uses pep talking as a method.
The Vlogger tries to change things just by being. Unapologetic.
She is.
And she is not.
She exists, yet does not exist.
She is a choreographic expression.
Is she ephemeral? Can she be captured? Is she floating? Is she a transition? A transition to dare to be all that, all the above mentioned.
She is Eva Svaneblom The Social and I am as well. We are co-creators.

THE VLOGGER IS A MUSE.

She amuses.
But she is not an entertainer. Or is she? She does dare to entertain.

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This semester at uni I have tried to find my inner vlogger. I have now posted some of the vlogs on my youtube. Check them out if you're interested in following the process. Link to my youtube you can find in my bio here on insta.

[#evasvaneblomthesocial](#) [#vlog](#) [#youtube](#)
[#dance](#)
[#improvisation](#) [#contemporaryperformativearts](#)
[#popculture](#)

[evasvaneblom](#)

Just finished vlogging myself through my performance installation. The result will be on my youtube may 9.

[#evasvaneblomthesocial](#) [#vlog](#)
[#contemporaryperformativearts](#)
[#youtube](#) [#masterstudies](#)
Photo by [@tanja_soininen_opera](#)

[evasvaneblom](#)

Behind the scenes of my VLOG from this summer when I was participating in Group 5.

Video on my YouTube!

[#evasvaneblomthesocial](#)
[#vlog](#)
[#improvisation](#)
[#contemporaryperformativearts](#)
[#forest](#)
[#dance](#)
[#behindthescenes](#)

"LIKES ARE THE CURTSY OF MY GENERATION. LIKES GIVE MY LIFE MEANING AND PURPOSE"¹⁷

Poppy is the YouTube phenomenon who draws inspiration from Japanese Kawaii culture and futuristic android-like humans.

"I FEEL EMPOWERED WHEN I CREATE HIGH QUALITY CONTENT ON THE INTERNET"¹⁸

She makes short, pastel filtered, perfected videos, Oftentimes with a thematic of internet culture and society.
She also makes pop music.

"I KEEP ASKING MYSELF WHETHER OR NOT I SHOULD BE LOOKING AT MY PHONE. MY PHONE IS MY CONNECTION"¹⁹

//Poppy

¹⁷ Poppy, *Removing Likes* (2019, May)
[Video file] Retrieved from <https://www.youtube.com/watch?v=TzyK2Nbf66k>
Accessed on 2020.03.26

¹⁸ Poppy, *I am empowered* (2018, January)
[Video file] Retrieved from <https://www.youtube.com/watch?v=fm62BbVUgYM>
Accessed on 2020.03.23

¹⁹ Poppy, *My Phone is My Connection* (2018, January)
[Video file] Retrieved from <https://www.youtube.com/watch?v=Wvao3bNhPbs>
Accessed on 2020.03.26

QR.

#evasvaneblomthesocial VLOG compilation



WHY oh WHY? A possible answer. Or the skills of art making applied to other things in society?

23 September 2019

TEXT:

I don't like to argue.

I believe in being nice.

They talk about radical softness.²⁰ I think about talking about it as radical softness.

First things first.

When I talk about my job, the first profession I mention is:

Dancer.

Depending on who I talk to, I might even say Performer. Because I find that what I do is wider than what the word 'Dancer' sometimes might carry the connotation of being.

No, I don't do salsa.

Contemporary dance.

When I create myself:

Dance improvisation and performance. Sometimes I use words, quite often even.

Spoken that is. Also, I love costume. I don't necessarily love props, because they are too tiring to schlep around, but I do tend to use quite some, when I put together a performance.

I like to perform in spaces that are outside of the conventional theatre room. But don't get me wrong, I love the theatre. So much I even thought of becoming a theatre technician or a light designer, just to still be able to work in the theatre but it being more of a profession with a title one can understand and one that could possibly give me an employment.

²⁰ *Radical Softness* is a term coined by visual artist, poet, musician and writer Lora Mathis. Link to Homepage. Accessed March, 2020, <http://www.loramathis.com/kippharbor-times>

Employment. Because yes, I freelance. And although it oftentimes means being broke or uncertain of how to pay next months rent, I really do like freelance life. Or, I like to work in projects. It's something about the concentration. The nerdery. The intensity. The trust.

Back to how I create.

Ideas can come from anywhere. A person. TV. A song. Trees. Moss. Snow. Geography. A bad dance piece. Boredom. A jacket. And as long as I am busy with a project or an idea, the inspirations I find along the way, I put into that project or idea. Or make a note and save it for the future. So, we have an idea, that basically sprung from anywhere.

I used to do theatre improvisations, before I did dance, and there I learned how to say 'yes'. 'Yes' to impulses and ideas from the outside or inside yourself. And from that 'yes' one acts. Find, instinctively, ways to be creative around that 'yes'. Steer it in a certain direction, or carry on in the direction given/found. The same with ideas. Say 'yes' and then move from there. I don't analyse in words too much while being in the doing but try to TRUST that all that I am and what I believe in and the knowledge I carry will come through.

In academia we talk about methods.

So, part of my method is being a nice person that try to walk my talk. I nourish both my body and my mind with things I believe will help me grow, and have me continue to grow. Learning new things. And learning new things about how I tackle learning those new things.

I learn that I can analyse things through movement. I learn that I value kindness in my work, especially in the work I do on social media. Kindness for me is feminist resistance. Optimism is my driving force.

It is a life philosophy I guess. A way of being that I can stand for.

And that way of being I try to build strong, so that I can create out of that being.

Do you follow?

Let me try to take this from another angle.

What I want to create. Where I want to get:

I want to create dance performance art.

I want it to be smart, witty, feminist, environmentally friendly and i want it to be aesthetically interesting.

Among other things.

(As do I as a person want to be smart, witty, feminist, environmentally friendly and aesthetically interesting.)

(Among other things.)

I work with improvised dance performance. I often work in spaces outside the conventional theatre room

I work a lot with video. Sometimes the places I dance in are out in the forest. A non-announced improvised performance. Maybe a bird saw it. Maybe an ant. Then I oftentimes use the camera to make it more of a performance. To perform for somebody, a human.

Right now I use social media as the "stage" on which I place this performance. So that someone other than that bird in the forest can watch it.

And why should people watch what I do?

I cannot answer that.

I really cannot.

Except for maybe, maybe, maybe someone could like what I do. And since I try to make what I do a reflection of who I am, maybe, maybe, maybe I can inspire someone to be in a certain way. To make certain choices that could make the world a kinder place to be in.

So, I want to change the world? Is it my motivation, if I dig deep in the motivation pile?

Maybe.

I want to have meaningful meetings with people and the world. Maybe this, what I create, can help with that. Does that have to be dance performance in particular? Maybe not.

But that is where I find one of my voices. Why?

I like that dance art is complex.

Yet simple.

Because I think that the abstraction of saying things through making art can say more about the world and us humans. Because we can understand more than simple words.

That is quite simple.

We are not simple. The world is not simple. We are many faceted beings and I find that art gives cred to that.

That is quite simple.

Something else. On the question of why.

Maybe I can just say 'Because'.

Because I can. Still. Be a creator of art, be seen, use public spaces. Physical ones and social media public space. Have you seen 'The Handmaid's Tale'²¹? Is that where we're heading? If so, I find it important to be seen. To make seen.

Visibility. As long as I can. As long as we can. But I am not dystopian. But it is nevertheless a driving force.

The most sane one I've found so far.

²¹ "The Handmaid's tale" The HBO and HULU Series about a rather dystopian alternative future/ present day.

.Because.

I want to be a part of a free future.

A soft future.

Soft force.

Are those the things I believe in? The essence of my being?

I say that for now. In the search for better words.

Words.

Maybe that's where dance comes in. To complement the words.

Again: 'Walk your talk'

Act.

Do.

Be.

Was this critical enough? Was it too critical? Did I tell you something you didn't know?

I think I told myself some things I didn't know I knew.

Maybe that is enough, if I stand behind my way of looking at the world.



[evasvaneblom](#)

I'm doing my take on Vlogmas to challenge myself. To having to just do do do. To let imperfection be a (p)art of the fun. To see what comes out of this intense production of video making. Link in bio!

[#evasvaneblomthesocial](#)

[#youtube](#) [#evasvaneblom](#)

[#vlogmas](#)

[#dance](#) [#improvisation](#) [#sitespecific](#)

[evasvaneblom](#)

Link in my bio to the newest episode of Vlogmas, for a swift swoosh over to that space



[#evasvaneblomthesocial](#)

[#vlogmas](#)

[#dance](#)

[#improvisation](#)

[#sitespecific](#)

[#mfa](#) [#masterstudies](#)

[#socialmediaart](#)

[evasvaneblom](#)

VLOGMAS DAY 23

From Atalante Christmas Cabaret

Link in bio!

[#evasvaneblomthesocial](#)

[#vlogmas2019](#)

[@atalantegbg](#)

[@huum](#)

QR.

VLOGMAS DAY 24



22

²² Shout out to Linda Wardal who helped me with this episode of VLOGMAS
Link to Linda Wardal's Homepage. Accessed March, 2020, <https://www.lindawardal.com/about>

SOCIAL MEDIA SPACES, CURATING, VIDEO.

SOCIAL MEDIA

Accepting social media as part of our reality. A public space in which I might as well find my space. Using that space.

Why do I have the right to show myself? Do I contribute with something? Am I getting judged?

Communication.

Not being afraid of putting oneself in a space that feels so vast.

It's a desert.

An ocean.

A forest.

The biggest, busiest city you'll ever visit.

The loneliest space on earth and beyond.

The most communal space on earth and beyond.

It is virtual.

It is real.

It is virtual.

It is real.

It can be powerful.

It can be scary.

It can be warm and loving and supportive.

Collective. Individual.

Kindred filter bubbles.

Expanded experience.

Viral.

Public hideaways.

SITE SPECIFIC PERFORMANCE.

A new input. The power of places and spaces. The influences of places and spaces.

An exciting task, to find movement in a new place. To add to the place. Or to draw from the place. Both.

A way to also map where I am and where I have been. A collection of spaces I have performed.

A way to make it possible to play with performance spaces. Real geographical places. And virtual places. Public space. Private space opening up to public space. An invitation. An invitation to look at a place, a space differently? An invitation to look at a person differently? An invitation to redefine what holds a place in public space?

Space.

Spaced out.

Spaced in.

Being in a space.

Creating in a space.

Performing in a space.

PUBLIC SPACE VS. PRIVATE SPACE

AS YOU WATCH A PERFORMANCE IN THE SITE SPECIFIC THAT IS SOCIAL MEDIA PUBLIC SPACE, MAYBE YOU RECEIVE A TEXT MESSAGE, NOTIFICATION BANNER POPPING INTO THE SCREEN, INTO THE PERFORMANCE. THE PUBLIC SPACE IS BEING MIXED WITH YOUR PRIVATE SPACE.

PUBLIC SPACE. QUESTIONS AND ANSWERS.

As a part of the masters programme we had a one of seminar with Marika Hedemyr²³ on the 12th of September 2019 about Public space. She gave us participators a questionnaire. Here is part of it. Maybe you as a reader can find some answers. Or more questions.

To formulate: How do I work with the public space in my own practice?

●In my practice, What I mean when I say public space is: A lot of things. For this project I work with the Social Media public space. Which also takes place in the private space/sphere of the social media user, my audience. They can be located anywhere.

●3 artists/works/phenomena in the public space that inspire me are: Vloggers, visual artists and the phenomena of everyone being connected to at least one social media platform - platforms we carry around in our smartphones, in our pockets and bags.

●What currently makes me interested about working with the public space is: Its relevancy to the political climate. Performative arts shall survive, even without funding eg.! Also, for social media public space - geography, to be able to make and put out ones art independent on where one is geographically located. Rural to urban. Country to country. Social media platform to social media platform. Also, its relevance to the environmental climate. In a world where the climate crisis is a fact, is it maybe time to find another way to tour work? Or an additional let's say. Sure, smartphones are not made in a very fairtrade or environmental friendly way, to which I can only hope for more fairer alternatives.

●What is the point of gravity in my practice, what does my work gravitate around?: It gravitates around the meeting with an audience. It gravitates around pop culture. It gravitates around dance improvisations.

²³ Seminar as a part of the programme Contemporary Performative Arts. 12 September, 2019. Link to Marika Hedemyr's Homepage. Accessed March, 2020, <http://www.marikahedemyr.com>

IRL Audience vs. Virtual Audience.

Equalising the relationship to the different audiences (IRL and virtual) - that both shall walk away from the performance feeling like an audience. Not just live streaming to share what happens on stage, as documentation - but really creating and performing for the online audience. And maybe an IRL audience is watching it as well. They get different experiences of course but one is not valued higher than the other.

[evasvaneblom](#)

Have you seen that I make an advent calendar in my stories here on instagram? Everyday I post a score and a tiny improvised performance where I interpret that score.

[#evasvaneblomthesocial](#)

Curating and Social media.

A text by Eva Svaneblom
For the examination of the course 'Choreographing Contexts'
at DOCH (SKH)
Teacher: Anna Efraimsson

AN ESSAY WITHIN THE ESSAY.

IN THE GALLERY

You are walking into a gallery space. The first thing you experience is that you get a visual overview of the room. An overall impression. Without thinking about it much, you absorb a certain aesthetic. Maybe something is standing out already at this first glance. There is an open space where pictures and video works are mixed with each other. As you start to walk around, zooming in on particular works, one after the other, you start building bridges between the works, in your mind. The works you see and your current view of the world are the building material for the bridges. Some bridges are more solid than others. Maybe some are barely connected to the edges of the two connection points.

In the gallery space you also find other rooms, not only the one big space that you walked into, but smaller spaces where you may enter as well. Outside of these rooms there are different labels, a hint of what you will see in there. You choose one to go into, it is a sort of corridor, quite narrow in its design. There are, also in this space, pictures and videos hanging on the wall. Because of the corridor like room, you have to walk past all the works on the wall, to get to the end. There is not really a way to skip looking at everything that is hanged in here. You try to speed up, to get to the end of the corridor, not staying so long at each artwork. Suddenly you see something where your eyes want to linger a little longer - something that takes you more time to take in, digest, think about. You press your thumb gently against the work, it is a picture, with text. You study it carefully. When you feel ready, at your own pace, you walk further down the corridor.

When you reach the end of the corridor you find a door with an X on it. Actually this door has followed you all along. You open it and suddenly you are back in the main gallery space again. What had seemed like one long, linear corridor somehow led you around and back into this space, in no time, through that door labelled with the X. There are more doors but you choose to stay in the main room now. In a corner of the room there is suddenly a live act starting. You walk closer and you see the other people in the gallery leaving other corners of the gallery, to get to this one. Some new visitors also come in and walk directly to the spot for the live act. It is a dance performance. Once it is finished everyone scatters around the gallery again, visiting the different rooms, walking around in the space, zooming in on the different art works. Sometimes there are things to read about the art, you see it once you zoom in. Sometimes you choose to read it, sometimes you don't. Sometimes it helps with your understanding of the work, and of the exhibition as a whole.

You've been walking around for a while now. While still facing the big gallery room, you back out of the gallery. But you follow this gallery and will get notified when there are new works in there.

You leave Instagram and go on to check your email.

SOCIAL MEDIA AS A CURATORIAL PRACTICE?

ESSAYISTIC.
GALLERISTIC.
NOMADIC.
ARCHIVAL.
CURATORIAL.

FORM AS SCORE
AND FORM AS CURATING.

IN THIS TEXT I WILL WRITE ABOUT CURATING ON SOCIAL MEDIA. I will use writing as a way to think and verbalise those thoughts. I see this text as a point of verbalised departure on the topic. The work itself has already begun, is in process, practically. The way I use social media in my MFA project, combined with my background as a dancer, I would say is an essayistic, galleristic way. My own approach to social media and my own project is that I would like it to be seen as a whole. An entity. Or maybe as chapters, sequels, entities (in plural). From an early stage in the history of the project, I decided not to curate myself too much. What I meant by that then was that I did not see it beneficial for me to restrict myself to one certain way of using and portraying myself on my social media channels but wanted to find a freer form, where my own judgement was put aside. Where I wouldn't let form dictate what I created and posted. However, that in itself is also a sort of curating, as I see it now at a later stage. And as I, for now, work this as a solo project, everything runs through me, to get out in cyberspace. Depending on my own levels of judgement at a particular time, the filter that is me is also a sort of curation.

In this project I am both the dancer/performer/choreographer and the curator. And lately, I have started to think of it more as curating than choreographing. Although curating in my case is a 'choreographing of contexts' - especially does that fit, considering me working within the field of contemporary dance. The merge between choreographer and curator is not a contradicting one. I do use the word choreographer about myself but as I work less with set movements and mostly with improvisation I have found myself mostly using the word 'dancer' or 'performer' as my working title. Although I choreograph improvisations.

I choreograph contexts.

I curate choreography.

I curate dance. I curate performance.

I dance.

I work a lot with form. Using social media as a form, a method. Letting the social media platform give me a certain frame, as do I work a lot with site specifics and costume to create a form. From that form, or frame, if you will, I then improvise. Within that dogma I set for myself, I find enough restrictions to feel free and spontaneous (whatever that means and would be defined could be for another essay). I often improvise without a written or spoken score. What I have realised though is that I use form as my score. Form could be:

- A certain site and camera angle within that site, to stay within.
- A certain way of creating for social media, eg. Vlogging. Using the dramaturgy and language style of vloggers.
- Time and attention span. Making short videos, from a 13 second Instagram Story to a 15 minutes YouTube video.
- Time, as in a live stream between a certain announced time to another.
- Costume as a way to find ways of moving. Costume could be restricting or freeing, maybe it is heavy, maybe it is skin tight or maybe it has a lot of ruffles that one can play around with. All this could work as a sort of score or inspiration for moving.
- Objects or materials. What is around me.

INSTAGRAM AND YOUTUBE AS GALLERIES - the content creator as a curator?

In this next segment I will use YouTube and Instagram as examples of social media as gallery spaces. The aesthetics and build up of these social media platforms is in a sense made like a gallery. (A gallery, in this sense, is one of those white cube-like venues for mostly visual arts but sometimes also for performance art.)

As a viewer/visitor to both a gallery, like the one just mentioned, as well as on a social media platform like YouTube and Instagram, we get an immediate overview of the videos/pictures/art pieces. If moving pictures on YouTube and Instagram, we get a representation of the video in form of a thumbnail picture which is either a still from the video itself, or a specially made "cover picture".

The overview gives us easy access to clicking on a certain video or image that we would like to see the full version of. As the viewer we get to "walk" around in our own pace in this virtual gallery space, as would a visitor in a physical IRL (in real life) gallery do.

When we leave the gallery, we carry with us an overall impression of what we have just experienced in the space - how the different pieces we saw responded to each other and how we, with our own personal baggage, built bridges between the works. We might also have come there, to that particular gallery, to see a certain piece or work. We journey through the other works but only really zoom in on that particular one we came there for.

The difference between the social media gallery and the IRL one might be that in the social media one, oftentimes, the gallery just keeps on filling up, adding works, pieces, pictures, videos - without really deleting older ones (although as the owner of the account or channel one always has the agency to do so). In this sense, the social media gallery space also works like a kind of archive. Or maybe like the permanent exhibition in a museum. Or it could also be seen as a transparency in the history of the gallery, where both the new and the older works can coexist.

Since I seem to work well with form, maybe using the word 'curating' on what I do might sometimes feel more accurate than the word 'choreographer'. However, the one word does not have to omit the other.

VISUAL ARTIST, PHOTOGRAPHER, MODEL, ACTIVIST
AND SOCIAL MEDIA USER ARVIDA BYSTRÖM CALLS
HERSELF A "DIGITAL NATIVE". SHE MAKES A LOT
OF INTERNET BASED ART, TAKES A LOT OF SELFIES
AND CHALLENGES THE FEMININE, WITH THE HELP OF
A LOT OF FEMININITY. AND WITH A LOT OF PINK
COLOURED AESTHETICS. HERE SHE REFLECTS OVER
INSTAGRAM AND THE DIFFERENT ROOM LIKE SPACES
WITHIN THE APP.

ARVIDA BYSTRÖM²⁴:

"Det kan vara som ett privat rum, som ett galleri, som ett öppet torg,
beroende på vart du är på instagram."²⁵

Free translation by author:

IT CAN BE LIKE A PRIVATE ROOM, A GALLERY, AN OPEN SQUARE, DEPENDING ON WHERE
YOU ARE ON INSTAGRAM.

End of essay within the essay.

²⁴ Arvida Byström. Link to Homepage/Shop. Accessed April, 2020, <https://arvidabystrom.squarespace.com/about>

²⁵ Arvida Byström, Interview *BON*, Per Nordmark (Nordmarks Podd). Accessed February 27, 2019. [Sound file] <https://bon.se/article/cherry-picking-likes-och-bachelor-2019/>

Spaces, rooms and devices for performance.

This is where I write about the different spaces - for the performances of this project.

Rooms.

Places.

Devices.

Virtual rooms.

Digital spaces.

I dance in the physical world. I present it in your technical device - on your social media feed.

A virtual room.

Sometimes I then bring this back to the physical world. A physical room.

Physical to virtual to physical. A give and take.

A this and that.

VIDEO AND IMPROVISATION ON SOCIAL MEDIA.

VIDEO

Capturing the uncapturable? Capturing what is?

A way to communicate. With self and with an audience. Reaching out to a larger audience. Leaving some out?

Capturing the present moment, the NOW. To save it for later. Is this a way to keep on showing the now? Is this a way to bring the now to the future, realising that the now only is a now for a very brief moment in time and can never come back. Is this a way to play with *which* now gets meaning? Can a now get meaning even after its now, being a then? Do I have to be held accountable for my then (the former now?) because I capture it? Like having a pet, taking continuous responsibility for what you keep. Or can I also move away from it and take a place in the crowd of the audience?

Do I want to be both performer and audience?

IMPROVISATION ON SOCIAL MEDIA

Capturing the uncapturable? Capturing what is?

Dance and improvisation has a large ephemeral aspect to it. It is an artform that is a lot based on 'the now'. Live performance. A show to be experienced and then to vanish. Leaving traces only in the ones that watched it.

In improvisations you are not sure what will happen. It is a very "in-the-moment" thing. To capture that on video and later post it onto a social media platform, does that take away from the experience of dance performance? Is the ephemeral aspect of dance performance important to the experience? When captured on video, does an audience lose their sense of importance in the relationship to the work? Are they needed? I argue that they are. It is in the meeting with other people that I personally find my work to grow. But this is another discussion.

How does one work on the relationship to an online audience to make each and everyone feel important? Connecting with an audience, making them come back for your next video, for your next performance?

I find that, as my relationship to my camera devices has grown stronger, I have gotten more positive comments on how people connect with me through a video. On how I manage to create an intimacy with the viewer. I guess it has to do with a way of daring to look. As I dare to look my camera right in the eye, as do I look my audience right in their eyes. And even without looking, just not feeling embarrassed to be looked at also plays a part in this intimacy and connection.

In the beginning I could feel uncomfortable being alone in a room with a camera. Or, the being alone was not the problem, but the dreaming or imagining of an audience on the other side of the camera was. Maybe I felt slightly naive. But I grew stronger in this relationship, this thinking of a potential audience actually made the being alone in a room with a camera more interesting. It became part of the method. The dreaming/imagining of an audience has an important role to play.

Why is that so?

For me I think it has to do with that performing is a big part of what I enjoy in my work as a dancer. To be on stage. To be seen. To feel the stage and the audience.

I also really do like rehearsing. And there I use the same method, more or less. Thinking an audience into existence. Creating to put a piece together, to make something that will be seen. It is just that social media has something more direct to it. The anarchist aspect of a stage that is always available. Just post something. No need to wait for a certain venue, date or funding to be able to perform.

evasvaneblom

#selfie

#solo

2 october 2019:

I try to think of the topic of the selfie
format again.

I think I work with myself as the performer
because of various, quite reasonable reasons.

1. I am accessible to me whenever I need a performer.
2. I like performing.

#evasvaneblomthesocial

#mfa #masterstudies

#contemporaryperformativearts

#dance

#improvisation

#text

68° NORTH (+ other events)

ANOTHER ESSAY WITHIN THE ESSAY.

-

IT IS AUTUMN. AUTUMN 68° NORTH, IN TORNETRÄSK IN SWEDEN. The ground is frosty, crunchy, crisp. The air as well, rather cold but just feels extra fresh to breath. Inhale and exhale, there is smoke coming out of my mouth. My warm breath meets the cold air outside of it.

I carry a chair from the cabin. My friend Fia is still inside, I think she is working. She brought her books and notes for our weekend trip.

I wanted to go outside. And outside I am. With the chair. Dressed in trekking pants and boots and knitwear. I love wearing this. It makes me feel closer to nature somehow. Like I can do anything and fit in - at the same time as I am quite the alien in the surroundings. Mountains, the big lake, the widespread moss. Clear sight.

Far away I can hear a helicopter. Probably reindeer herders going up or down the mountains in search for their reindeers. The sound of the propellers mixes with the crunching frosty grounds underneath my boots.

I place the chair and try to make it stand evenly on the uneven moss. I place my phone on to the chair, camera function on, trying to balance it in a good angle. I see what it captures. It is quite a good frame. I press record and I place myself somewhere inside the frame. I am not sure how long my phone will be able to record. The low temperature never does wonders for it, and the memory space is oftentimes insufficient. I don't let that stop me. I am tired of my own excuses. I just want to create and play and see the possibilities in what is around me. In this case; beautiful surroundings, cold crisp air, helicopter sounds from afar and a phone camera that might soon shut itself off. That is what I have.

I start moving, dancing. Walking. Balancing. Looking. Taking in where I am, and letting movements come out as a response to the taking in.

I am dancing alone, well, as the only human at least. I don't feel lonely.

I stay inside the frame of what the camera catches. I perform for the camera, for an audience that I know will be at the other end of my dancing, once I edit the video and upload it to my YouTube channel. The YouTube channel that I started a few months earlier. Because I was tired of my own excuses. I wanted to perform. I had a low in my work flow, too few projects and gigs. This was less than a year ago. I was in my newest town, Brussels, elsewhere than my dance and friend community was. Or had had time to build. So I started the YouTube channel to see how I could connect my performance with an audience, no matter the geographical coordinates between me and them.

Then I moved city. Another geographical coordinate. Then I went on a weekend trip. Yet another coordinate. Now 68° north. One degree north of my current home, Kiruna. North of the polar circle. Wanting to be there. Wanting to connect to people elsewhere. Keeping in touch. Touching.

Right now touching the grounds underneath me with my knitted gloves. I am standing on all fours. I am walking. Sitting down. Standing up. Jumping, shifting my feet front to back. Letting my upper body move. Finding a little dance with my arms. Balancing on one foot. Coming down, one leg up, body to the ground.

When the moss is this frosty it is not wet anymore. The frost just becomes snow on my clothes.

There is space for another recording. My phone is still alive and still has some space. I make a close up this time. Playing around with my gloved hands on my face. I feel sincere but not pretentious. I am enjoying myself at the same time as I feel rather productive. Productive in a creative way. Or creative in a productive way. I investigate something, I am going further. There is a German saying: "Stillstand macht rückschritt" meaning something like "Standing still makes going backwards" I want to move forwards. And right now I feel like I do so. Moving forward while being in the total now. I am really here. Body, mind and my foremothers knittings.

It is one of those moments where I am able to carry and be just all that I am, without having to actively think of doing so. I just feel it. It is just a feeling. I think that is why I am enjoying myself. It just works for me. I mix my love (and heritage) for being outdoors, my past dance training with all its various techniques, my empathy and instincts for improvising dance and also mixing it with the times I live in with an iPhone in my pocket. Social media in my pocket. Or now, on a painted wooden chair on frosty moss in Torneträsk.

The battery dies. Eventually the cold reminded the phone of its inability to work well outside a heated room. I put the phone back into the front pocket of my functional pants, I grab the chair with one hand, I look around, take another deep breath of fresh air and I walk back to the warmth of the cabin, where Fia is still sitting at the table over her books and notes.

-

I AM LOOKING AT MYSELF DANCING IN A VIDEO I MADE. It is okay. Of course this and that could have been better (whatever 'better' means) but with the circumstances I had during that improvisation it turned out to be okay. I am looking at me dancing. This video has a current 157 views on YouTube. Other people have watched me dance as well. I wanted that. But. But am I contributing with anything? Something? As whom am I read when I am looked at?

I see a person being and dancing in nature. I see that it has been filmed. Nature and some technical device with a camera. From the poor quality I assume a phone. No added sound, just what seems to appear in the video, in the surroundings of the dance. And the sounds of the dance itself. I see someone not trying to create something epic, not highlighting the epicness of this site but just being there. Also, something about the temporality. It has already been, yet I see it as a now. It is a moment in time, caught in some technical device. But I watch it at another moment in another time. This now. Maybe that contributes with something? Or messes with the ephemeral.

-

Trying to use my own research question as a guiding light: In our drifting contemporary lives where home is no longer a static physical place, how can we turn to objects to provide us with a sense of belonging? As always, whether we want it or not, our artistic practice is always guided and influenced by our own internal struggles/interests/baggage, mine being a sense of placelessness.²⁶

FANN XU, ARCHITECT AND DESIGNER

²⁶ Fann Xu. "Smell and Memory" (Unpublished essay for the course 'Methods and forms of writing in relation to artistic practice' at DOCH (SKH), June-August, 2019).

-

I am watching Halla Ólafsdóttir SWEATING AND SCREAMING AT US. After having told us how nervous she is, she enters her persona for this performance that she now made into a performance lecture²⁷ for her presentation at the POST-DANCE-ING conference at MDT²⁸. She enters the persona of a total rockstar. She draws us in with her confidence and underlying humour. She dances her breath out in her rockstar dances. She stands wide legged. She visibly pulls her underwear out from between her bums. She makes us be engaged. She screams again. Sweats some more. Stands even more wide legged. Dances even more out there. Her hair is everywhere, soaks up some of the sweat on her forehead and neck. She throws off her t-shirt in the adrenaline rush after a dance and she continues the performance with another dance, with her breasts out. I believe in her being the rockstar.

In between the rockstarryness she is still half that persona and half a persona that seems like the one she would be normally, as the choreographer presenting their work.

I believe in her rockstar! She takes up a lot of space. Being a dude somehow. A rockstar dude. But a woman dude. But cool. In her inbetween talking parts, she catches her breath and tells us about her work. All while still walking like a rockstar, drinking water and throwing her bottle to the side in that rockstar way and stands, well, wide legged. Super wide legged. Too much. And just enough. A tactic to take up space.

Unapologetically.

I love this kind of maximised performance. It is clear and raw and very apparent in its saying something. She seems like a genius!

End of essay within the essay.

²⁷ "It's ~~all~~ about you and us and all the love in-between again and again and again, over and over and over, ~~it's never over~~ (into infinity) 4ever until DEATH". Link to Halla Ólafsdóttir's Vimeo. Accessed April 2020, https://vimeo.com/user3131256?fbclid=IwAR1SlCqjZJIrZ73ULUGyRREJWtOTD2aby60uyavwqo3jG3z_JZonfuKqet8

²⁸ Conference, MDT, Stockholm, October 23-25, 2019. Link to web page, Accessed March, 2020, <https://mdtsthlm.se/archive/6671/>

WHEN I DANCED IN TORNETRÄSK, WITH MY SMARTPHONE AS MY ONLY COMPANY. SOME SORT OF
NOMADIC THOUGHT, WHERE DIFFERENCE IN GEOGRAPHY AND PLACES IS FADING IMPORTANCE.
PORTABLE DANCE AND PERFORMANCE PIECES. THE SMARTPHONE AS A PLACE TO BELONG?
INSTAGRAM AND YOUTUBE AS SITE SPECIFICS?

Ami Skånberg Dahlstedt²⁹ about the work in The Social Media Project:

“NOMADISKA STILLEBEN SOM ALLA KAN TA MED SIG (INTE TRE MÅLADE ÄPPLÉN SOM
HÄNGER PÅ ETT MUSEUM)”

FREELY TRANSLATED BY AUTHOR:

NOMADIC STILL LIVES THAT EVERYONE CAN CARRY WITH THEM (NOT THREE PAINTED
APPLES IN A MUSEUM)

²⁹ Ami Skånberg Dahlstedt. Feedback session 17 December, 2019. Link to Ami Skånberg Dahlstedt's homepage. Accessed March 26, 2020, <https://medarbetarportalen.gu.se/personalkatalog/person;jsessionid=dv6kouko3dhjlxxzfgs46jqfli?userId=xskaam&departmentId=086120&languageCode=sv&skipSSOCheck=true>

Creating dance art for a
small screen. A small
window.
A simple format.
An everyday technical
device.³⁰

³⁰ Today's date: 2019.10.16

LISA EHLIN:

However, as with the masculinity of technology we take for granted, the viewpoint of images as distraction and inauthentic also manifests a certain worldview that excludes alternative forms of agency. Taking and sharing a selfie involves a complex affair of looking, by oneself, by others, inwards and outwards. It is often about being a (subjective) body in a public space, about taking up space and structuring a female subjectivity.³¹

³¹ Ehlin, "Becoming Image". 19

IMPROVISATION.

THOUGHTS, TACTICS AND INSPIRATIONS.

22/4-2019

Lately I have started to think of my improvisation more like instant scoring. Most of the time I improvise without any type of written or spoken score. "Out of nothing" but of course nothing comes out of nothing. There is always something.

What I see around me can be used as my score. The shape or use of a piece of furniture, a person, the leaves of a plant, the tiles of a floor, the sun bleached spots on a wall.

Or sound can be my score. Someone coughing, music playing, clothing moving, breathing, speech.

Or my thoughts. What did I have for dinner? When is she gonna text me back?

What is art? What's the meaning of life?

Or somatic experience. Starting from within my own body. How does it feel?

What is it wanting to do? Back hurting, vibrations in my feet, needing an extra breath, feeling of my organs, paying attention to my femur.

In improvisations there is something about the now. Being in the now.

Creating in the now. This regardless of if it is for a video, that will also exist after "the now", or a live performance that is ephemeral, that will be more or less gone after it has been performed.

I also think about going with or against. As an improviser I want to develop and challenge myself. In the search for that, I try to change impulses I have and try to find new paths in how I move. At the same time I want to keep on feeding my body with a trust in it. Saying yes to impulses. Impulses I have trained myself into having. Impulses that are a product of me being and having done - and doing. An attitude of "everything can become something, who am I to judge my instant inspirations and impulses?" Also and anyways, judging and challenging is somewhat a part of the instant composition as well. Being on my way to somewhere, noticing it and changing route. It is quite a "comfortable" challenge, one that comes naturally, and/or trained, to me.

When someone tells me that they recognise me in me when I improvise physical performance, I sometimes feel happy about it, and sometimes feel like a failure. The reason for the latter feeling being that of course it is great to have a hallmark, a sense of self and "you" in what one does. Nevertheless, when sometimes someone points out that they recognise me in what I just did, I feel ashamed. As if I didn't manage to surprise them, or challenge myself. I am afraid of it being boring. Me being boring. Me being too much me. But I think a lot of artists think that way. It is part of it all.

At the same time I am working on being transparent and open about that challenging my own way of improvising is not my focal point for this project. That I also find it being a strength to try and trust my impulses and say yes to them, especially in the shorter improvisations that I tend to work with in creating content for social media. And especially as a feminist improvisational practice. Pepping and giving cred to myself as I go along.

ARTISTIC PROCESSES.

TO CARRY MY OWN AND TO CARRY THE ONES OF OTHERS, OF COLLEAGUES. OF SHARED EXPERIENCES THAT I MIRROR MYSELF IN.

IS IT ALSO ABOUT SURRENDERING TO THE PROCESS? THE INEVITABLE PROCESS. EVEN IN IMPROVISATIONS AND IN-THE-MOMENT-PERFORMANCE I AM IN PROCESS. PROCESSES. I COME FROM SOMEWHERE. WENT THROUGH PRACTICES, PERFORMANCES, BODILY FUNCTIONS, THOUGHTS, GROUPS, INTERESTS.

SOME OF THOSE PROCESSES ARE PART OF OTHER ARTISTS' PROCESSES. BUT EVERYTHING IS ALSO PART OF MY OWN PROCESS. I CANNOT SHUT MYSELF OUT OF IT. I AM THERE. AND EVEN THOUGH I WORK ON AN EMPATHIC LEVEL I AM STILL ME AND I AM A CONTAINER FOR WHAT I EXPERIENCE.

REALISING HOW EVERYTHING IS CONNECTED. REALISING THAT YOU CAN OWN A MOVEMENT. MAYBE THE MOVEMENT INITIALLY CAME FROM SOMEONE ELSE AND WAS PUT ON YOUR BODY. HERE, DO THIS CHOREOGRAPHY. AND THEN IT LANDS IN YOUR BODY, AND THROUGH REPETITION IT BECOMES YOURS, YOUR BODY'S. YOU HAVE EXPANDED YOUR WAY OF MOVING.

FROM THIS POINT ON YOUR BODY HAS ONE MORE NATURAL WAY OF MOVING. THE BODY IS AN ARCHIVE. A LIBRARY. A GALLERY.

OR A BLOB OF EXPERIENCES MELTED TOGETHER INTO WHAT IS YOU. IMPOSSIBLE TO SINGLE ANYTHING OUT.

IT JUST IS.

A BLOB.

FROM THIS BLOB YOU CAN THEN MOVE, TALK, THINK.

BLOBBING AROUND.

I AM A BLOB.

[evasvaneblom](#)

Announcement: Friday 12 oct at 12:30 pm
I will be doing a short performance on
instagram live.

[#evasvaneblomthesocial](#)

INTERVIEW WITH IMPROVISATION.

EVA: Hej, good evening

IMPROVISATION: Hi, how are you?

E: I'm good thanks. Thanks for meeting up with me to have this chat.

I: I was happy you invited me.

E: Let's jump right into it, shall we?

I: Let's do it.

E: I thought we could start by talking a little about how you perceive my approach to you and practice of you. Could you maybe say something about that?

I: Yes, sure. I must start with saying that I appreciate the uncomplicated relation you have to me, that we have together. Why complicate this relationship. I do see, sometimes, that I think you could discover even more of me, maybe in clearer forms. But, as the way you practice me, i also get to follow you on to more happenings, which I always appreciate, since I like working. And you are starting to cred me and your way to me a bit more, which I feel is good for our relationship. I just would like to warn you not to complicate us. I don't think that will help our future work. If I may give you that warning?

E: Yeh, thanks. of course you may give me that warning. And I'm actually happy to hear you say that, because I find that I sometimes feel the pressure to complicate our working relationship in order to find deeper meaning, but as you say, that might not be the way...

I: No, I really don't think that is the most efficient way of going about it. Things in life and society are quite complicated as is, I don't see why you would want to bring those complications into something we practiced so much, to be able to work as freely as possible.

E: Mhm, I see what you mean. We do go way back, and I really appreciate you being this honest with me.

I: Well, I think that is what we do, how we do it. Keeping things real. In the meetings we do, there's the real potential of realness and meaning. I find.

E: Yes, for sure, me too.

I: But I also want to add that the way we have found as our working way, where we cooperate on everything from finding the framework and then going on to the continuous performative work after that, is an important factor. That what might seem like it is un-scored is already actually a score itself, from the instincts we perform together.

E: Yes, I think you're right there. But I think sometimes I don't name that as a valid way to do it. What do you think about that, in relation to giving cred to you and me being co producers from the start? Do you feel put in the dark?

I: Nah, not exactly put in the dark. But am I wrong to say that you sometimes do not publicly state your trust in me and what we have together?

E: Ehm... well, once again, you might be right. I'm just trying to find out where it all stems from, this thing where I try to hide our uncomplicated relationship. Maybe it is like a question of class, almost. Like, that performers who have a more academic relationship to improvisation, let's say, are worth a bit more...? That improvisation practice that just came from a lot of practical doing is more "working class improvisation"? You know, I haven't read all the cool Fluxus artists that made scores before later in my improvisation career. And I have so many more to still discover.

I: Do you feel like you have to know all the history behind improvisation and scoring in order to practice it? It wasn't like that before.

E: Yes, I feel like I would need to know more. Not that I cannot improvise and create written or instant scores without it. But that I also would love to be able to know my connection to the artists who came before me and had relationships with improvisation. But I guess that what you're getting at here is the fact that I could still acknowledge our relationship and what it has been, even if I know that there is more to discover?

I: Yeh, sort of what I'm getting at. Good listening as per usual, partner ;)

E: Thanks, partner, haha.

I: Just to be clear, I would still also want to grow together. So let's keep on discovering the history and future of relationships like ours. I'll make sure to keep you on your toes, you know that. But keep those toes firmly on the ground. Otherwise you'll just fly away from me. You know we exist at our best in the doing.

E: Gotcha.

So, how do we take this conversation further? Maybe we can talk about how we work together in the bigger scheme of life, not just dancing? Cus you are sort of with me in other decisions as well.

I: Yes, it is all connected. I mean, what came first, the chicken or the egg? How could you separate life from the arts? When I work with you, I keep on sticking around. I guess I'm a little bit like a glue for decision making and interactions...

E: Haha, that's it! You're too funny.

I: Part of my job. To make you keep on gravitating towards the fun, the interesting, the things that make you stay with. Stay with exploring, stay with people, stay with seeing different angles to things.

E: Mhm, I do guess that you have a lot to do with all those aspects. You know how I always say that just trying to be a decent human being, and to stay up to date with the world and society at large, will make me a better improviser - that all those things make the relationship between you and I better?

I: I think you're right about that. And add when you are in your body.

E: Yes, for sure. When I feel strong and connected to my body our work reaches another level of trust.

I: Please don't forget about all that jizzle. You keep those parts going and I keep working alongside you. Easy as that.

E: Deal.

I thought to ask you a bit about this thing about having taken our relationship and made it public on social media. How do you feel about that?

I: Well, first of all, I think it is really good for you. It makes you both nervous and grounded somehow. Have you noticed that? You get nervous for performing live on social media, something I recognise from our early days but not as much any longer. And for posting videos I feel like there is more risk involved than what I usually feel from you - which in some way I think grounds you. I sense that it is in the mix of risk and being scared and being onto something.

E: There is something in what you say. I haven't really been able to pinpoint it all before but I do think there is something in the risk. I've talked about it a little bit with people. Do you remember that first live stream we did, on Instagram. Where we explored public vs. private space? There I was really nervous, although it was only a six minutes long live stream. And after I really felt that post performance adrenaline. It was like I had found a more extreme way of performing, or maybe not extreme, but out of my comfort zone. I was happy about that. Well, and scared, haha.

I: I remember that. For me it was like we took it to a more complex level. The first day you were walking along Avenyn in Gothenburg and then danced in front of the Museum. There were a lot of people out that day because it was a sunny day. So we partly got a live audience (that didn't know they were going to get to watch a performance), as well as the online one. You were walking around with your phone, like a Vlogger for more or less the first time. You incorporated talking into the performance, as you talked to the camera. All of these aspects made us both have to be super awake, which I think contributed to that nervousness. I really enjoyed that, as I found we grew in that.

E: For sure we did. I enjoyed it too. When performance adrenaline is in the playing I usually do... and as you say, there were a lot of aspects of having to be awake in what we did, which requires a big chunk of presence, which results in a sort of groundedness. I guess that's also what you mean by the nervous yet grounded?

I: Exactly. That is part of it.

E: So, in a way, you think that bringing us to perform in different ways on social media platforms develops our relationship?

I: I believe so, yes. I think it lies in that you more frequently perform, and in the making it public. We work well when we're in the doing, you know that. And that you make visible that what you perform is improvised is good. That does build the trust we talk about. Maybe there is also something about being in the now - and then maybe not necessarily a now as in a particular second, but in the now in a particular phase or period of time. Like getting a perm. In the eighties people were in the now and got one. It does not look any good on pictures when you look at them in the future, but at that particular period in time they looked cool and hip.

E: Hahaha. That's such a perfect comparison. And maybe one we ought to end this conversation with. Dare to get a perm!

I guess that's what we will get to for now, feels like that will be it for this evening. Or do you wanna add something?

I: Not really, no. Just to remind you to trust us, maybe.

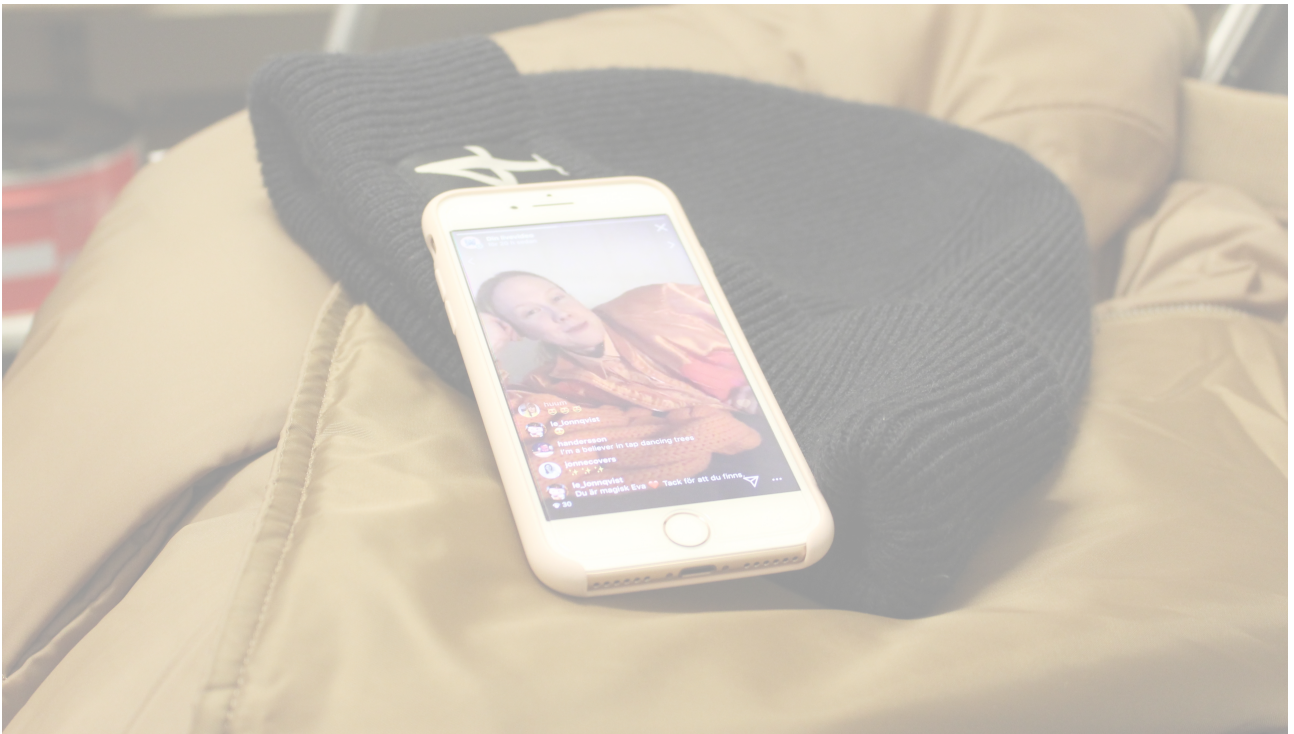
E: Good reminder indeed.

Well, thank you so much for being here for this interview.

I: Thanks for having me.

E: See you out there!

I: You got it. I'll be there.



No to humour. No to references.

A THIRD ESSAY WITHIN THE ESSAY.

The title of this text, as well as the point from where I will be starting this essay:

No to humour. No to references.

Yvonne Rainer is the reference of this text. To be precise, Yvonne Rainer's text 'Some Retrospective Notes on a Dance for 10 People and 12 Mattresses Called "Parts of Some Sextets," Performed at the Wadsworth Atheneum, Hartford, Connecticut, and Judson'.³²

I have attempted to copy it in the way it uses format and language. To that, adding my own rhythm storytelling and reflections from a work of my own.

Header 1, in which I will be describing the starting point of the work I am writing about in this essay:

Origins of work.

Wanted to make a performance in which I would Vlog.

Wanted to make a performance where I would place myself, willingly, in a position of hard work. Found costume a good starting point for this.

Was urged to make a costume that restricted my way of moving.

Decided on something heavy, that materialistically extended my body.

Wanted to make a performance installation in movement. One that moved forward, journeying from a point A to a point B.

³² Yvonne Rainer "Some Retrospective Notes on a Dance for 10 People and 12 Mattresses Called "Parts of Some Sextets," Performed at the Wadsworth Atheneum, Hartford, Connecticut, and Judson Memorial Church, New York, in March, 1965" *The Tulane Drama Review*, Vol. 10, No. 2 (Winter, 1965) 168-178 Published by: The MIT Press. Accessed April 29, 2019,

<https://www.jstor.org/stable/1125242>

Header 2, in which I will be describing the performance, from start to finish. The performance that was derived from the "wants" from the paragraph above:

The work.

Made a score for the performance. Called it "SCORE Performative Vlog"

SCORE PERFORMATIVE VLOG:

Choose a performative costume.

Discover how this costume affects your way of moving.

Choose a dogma for how to move.

Choose a place, space or building in which to perform

Decide on a duration of performance.

Perform

(While performing, at certain times, when it feels right, or wrong, record a Vlog.

Additional/Optional: record something live on a social media of your choice.)

Post performance: edit the Vlog

You have now produced a performative Vlog

Post the Vlog on a social media of your choice

Made the costume for the performance.

Made it in the costume workshop at the Academy of Music and Drama in Gothenburg. Started with the base, an orange worker's overall. The idea; a heavy costume.

Rummaged around the props and costume department. Collected what could be useful. Started pinning something together. Left it overnight.

Next day, decided to go for creating the bulk of the costume out of recycled plastic.

Took a tour to the recycling bins down in the basement. Also, found some single use plastic containers in the kitchen of the costume workshop. Did not have much time that day. Continued to collect plastic props and bags the day after. Sewed plastic bags together to cover the back of the costume. Was quite the time consuming work. Used an old rope ladder to attach the rest of the bigger and heavier plastic. The ladder was then used as a sort of vest on top of the orange overall.

Tried on the costume. Could somewhat move in it. Decided it was done!

Took decisions in regards to the score.

Decided to move only on floor level. Costume restricted my being on my back, hence I mostly crawled, like in the military, on my elbows. Decided that I could interact with people I met in the building. Decided I would stop to Vlog about how the performance was going and what challenges I faced. Decided to carry parts of texts with me, that I every now and then was reading to the camera.

Route.

Went through the first corridor, became sweaty already, went through to the entrance hall of the building, up the big staircase, rested for a bit, continued through the A-corridor, got invited to a music rehearsal, went there, listened for a bit, went out again, passed the movement studios in the corridor that is always so hot when there's nice weather because it has big glass windows, met a closed door, managed to open it and get through to the other side, another staircase, and yet another one, double staircase this time, just a little bit left to be back where I started, arrived there and decided that to be the end, almost one and a half hour after starting the performance.



Header 3, in which I will describe the extension of the performance and reflect upon what was:

Postscript 1.

Edited the Vlog. Skipped the reading parts. With them the Vlog became way too long. Something needed to go. "Kill your darlings" and so on. Used the tool of fast forwarding parts where the installation was moving forward - wanted to both show the long and strenuous travel through the building but also play with time, timing and a sense of humour. Used only music that I found in the library of YouTube. Royalty free, ready-to-use "Vlog kind of music". Created the right vibe.

Presented the Vlog in a fictional gallery opening setting. Concurrently as the Vlog was presented in the fictional gallery opening space, it went public on my YouTube channel.³³

Postscript 2.

The experience in the fictional gallery opening space was an ephemeral one. Somewhat gone now. Remains only in the memories of the people in the room. The same goes for the performance installation in the building of Artisten in Gothenburg. The people that happened to come across the unannounced performance could possibly still remember it. I remember it.

Costume is long gone, most of it went back into the recycling bin for plastic. Taken apart.

YouTube still bears the work. At least a part of it, at least *that* part of it. The part which got to become video work.

What remained longer than the ephemeral part of the work though, yet shorter than the YouTube-part of the work, were the abrasions I got on my elbows.

End of essay within the essay.



³³ Eva Svaneblom, *Performative Vlog 2 May 2019* (2019, May) [Video file] Retrieved from <https://www.youtube.com/watch?v=zrfODwZHI10>
Accessed on 2020.03.20

QR.

Performative Vlog 2 May 2019



evasvaneblom

For a while now I have been inspired by Still Lives - and placing my videos in them. Moving still life?...I think of them as sort of extended site specifics. Or I might use a word that the performer Eleonora Fãbiao mentioned in a talk I listened to the other day - 'Meta Site Specifics'. It resonates with me. Performing in an actual place/space, then on the screen and as well placing those sites in yet another site. And when you watch my work on your technical device, then you are also in a specific site - part of the layers.

[#evasvaneblomthesocial](#)

[#stilllife](#)

[#sitespecific](#)

[#contemporaryperformativearts](#)

[#mfa](#) [#masterstudies](#)

[#dance](#)

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³⁴ Eleonora Fãbiao, artist talk at Academy of Music and Drama, Gothenburg University. October, 2019.

QR.

STILL LIFE - peach, coffee cup and a dance



4 MANIFESTOS

Manifesto 1:

Be yourself, you are enough.
Search further, you need to move forward.
Making it new, do not only repeat the already existing.
Draw back to the NOW, the present moment.
Draw back to the unrepeatable, to what's unrepeatable in you.
Be yourself, you are enough.
By being you, you inevitably will move forward. *Because that's what you do.*
Maybe you rather need to focus on staying at the same point a little longer. Linger there. In order to grow even more and move forward not only to move forward but moving forward being an expanded version of yourself.
2.0
(But it is also enough not to be a 2.0 version of yourself...)

Back to the manifesto:

Take up space.
Dare to be much.
Dare to admit you like it.
Dare to admit you don't.
Dare to admit you sometimes just feel like a small person wanting no power poses in your body language. (But admit that the power poses are needed. They are needed to take up space. To fill your own space. And politically you stand behind that, remember this. It is beautiful and powerful to take up space. It also is vulnerable. You are vulnerable. That's pretty cool, use it.)
Sure, make disclaimers. But do not excuse your existence.

Manifesto 2:

For my improvisation method:

A. Train my body so that I have one that I can trust will take me through an improvisation.

B. In general in life, trying to inform myself and learn things about the world, society, other people and myself. This in order to be able to trust my instant choices in improvisations.

A and B will help both my body and mind to stay smart.

Manifesto 3:

Freely inspired by the illustrator Marie Tillman, known on Instagram as @nyanseravnonsens³⁵.

EVERYBODY HAS THE RIGHT TO BE SEEN

Except if you're ugly

Or too good looking

Or do not fit into the norm

Or fit in to the norm too much

EVERYBODY HAS THE RIGHT TO SPEAK UP

Unless you have really rotten opinions

And/or a terrible voice

EVERYBODY HAS THE RIGHT TO BE THEMSELVES

Except if you're not good enough

EVERYBODY HAS THE RIGHT TO A CHOICE

But if you're gonna choose something bad, you rather ought to let someone else choose for you

EVERYBODY HAS THE RIGHT TO MAKE ART

Unless you're gonna reproduce the same old, same old, then you might as well find another job. But hey, who am I to tell you to do that.

Me myself, am trying to make art and, well, everything is already done, that's what they say. That's what I say. Yet we all try to do something new and continue to act as if we actually are about to really do. Something new I mean.

Something fresh.

But don't make it too fresh, cus that might be too entertaining and then it's not art.

Then it's entertainment.

³⁵ Marie Tillman. Link to Nyanser av nonsens' Instagram account. Accessed March, 2020, <https://www.instagram.com/nyanseravnonsens/>

Manifesto 4:

Preface; Back when I was in dance school, we had the dancer Jeanne Yasko as our teacher. She was super cool and wore a red t-shirt with a quote on it. There are many quotes similar to this one but the most probable "original" that I found is by Laurel Thatcher Ulrich, said in 1976 and goes like
"Well behaved women seldom makes history"³⁶.

MANIFESTO:

I believe in being nice.

Postface; I hope I can make a little bit of history nevertheless.

³⁶ Laurel Thatcher Ulrich. Webpage. Accessed March 19, 2020, <https://scholar.harvard.edu/laurelulrich/publications/vertuous-women-found-new-england-ministerial-literature-1668-1735>

QR.

Raincoat in the yard



ARVIDA BYSTRÖM SAYS IN A PODCAST INTERVIEW:

DET HAR SKAPATS EN EKONOMI ONLINE SOM HANDLAR OM LIKES OCH CLICKS, OCH DET BLIR JU LITE PROBLEMATISKT FÖR ATT ETT KONSTVERK KAN JU INTE AVGÖRAS BARA KRING HUR MYCKET LIKES DET FÅR. FÖR DÅ SKULLE JAG BARA TA LIKSOM HALV-NUDES PÅ MIG SJÄLV, VILKET JAG GÖR IBLAND MEN JAG GÖR JU VÄLDIGT MYCKET ANNAT OCKSÅ. OM JAG BARA SKULLE GÅ EFTER LIKES OCH CLICKS, DÅ BLIR DET EN HELT ANNAN GREJ.³⁷

FREELY TRANSLATED BY AUTHOR:

AN ECONOMY HAS BEEN CREATED ONLINE, WHICH IS ABOUT LIKES AND CLICKS AND THAT BECOMES A BIT PROBLEMATIC BECAUSE AN ART PIECE CANNOT BE VALIDATED ONLY BY HOW MANY LIKES IT GETS. BECAUSE THEN I WOULD ONLY TAKE HALF NUDES OF MYSELF, WHICH IS SOMETHING I DO SOMETIMES BUT I ALSO DO A LOT OF OTHER THINGS. IF I ONLY WENT AFTER LIKES AND CLICKS, THEN IT WOULD BECOME SOMETHING TOTALLY DIFFERENT.

³⁷ Byström, Interview *BON*, (Nordmarks Podd).

SCORE (OR A GUIDE) FOR USING SOCIAL MEDIA AS A SCENIC ROOM.

- Be ready with a camera device
- Find a place or a space to dance/perform in
- Dance/perform while recording.
- Have a look at what the dance/performance looks like on the screen.
- Repeat 'recording, looking' several times if needed. Possibly in different places or with a change of camera angle.
- Edit the video if it serves a purpose
- Post it on social media, with or without a written description and/or hashtags (#)

AT ONE POINT IN THIS PROCESS YOU WILL HAVE TO DECIDE WHICH SOCIAL MEDIA PLATFORM YOU WILL BE POSTING THE WORK ON. THIS CAN HAPPEN AT DIFFERENT TIMES IN THE ROW OF EVENTS LEADING UP TO YOUR POST. EITHER LET THE KIND OF VIDEO DEPICT WHERE TO POST IT, ALTERNATIVELY DECIDE ON THE PLATFORM FIRST AND LET THE FORMATS OF THAT PLATFORM GUIDE YOU IN YOUR PERFORMANCE AND/OR E.G. CAMERA ANGLES AND LENGTH OF VIDEO.



[evasvaneblom](#)

S O S O O N ! !

I'm doing my masters presentation next week!
Mainly on Instagram. For this I've made a
separate Instagram account. It will be made
public on Jan 28! But you can already go follow,
to make sure you won't miss all that will happen
there. For example two live streamed performances!

[@evasvaneblom.thesocial](#)

[#evasvaneblomthesocial](#)

[#cyberspace](#) [#presentation](#)

[evasvaneblom](#)

2 D A Y S T O G O !

.Under construction.

[@evasvaneblom.thesocial](#) Opens on
the 28th!! The Online Gallery

[#evasvaneblomthesocial](#)

[evasvaneblom](#)

1 D A Y T O G O !

[@evasvaneblom.thesocial](#) Opens on the
28th!! Tomorrow!

A L S O : tmrw at 18:10 a short
live streamed performance on the above
mentioned account!

[#evasvaneblomthesocial](#)

[evasvaneblom](#)

T O D A Y ! ! N O W ! ! O P E N ! !

[@evasvaneblom.thesocial](#)

[#evasvaneblomthesocial](#) - The Online Gallery

Welcome.

Go follow and have a look :)

[evasvaneblom](#)

Pictures from inside, behind and around my MFA presentation. An Online Gallery here on Instagram, a live stream, a guided tour, a Gallery Gift Shop. Instagram, [@konstepidemin_](#) and [@atalantegbg](#) were spaces involved. The Online Gallery still stands - [@evasvaneblom.thesocial](#)
[#evasvaneblomthesocial](#)
[#artisticresearch](#)

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³⁸ Shout out to Marcella Quinchavil Stéen who helped me by being a host and guide for the audience that met up IRL.
Link to Marcella Quinchavil Stéen's Instagram. Accessed March, 2020, <https://www.instagram.com/marcellasteen/>

CORONA AND SOCIAL MEDIA.

And then Corona came. Covid 19. The virus. The Pandemic.

Life online became necessity.

As I am writing this we sort of just got started.

The realisation that life will have to be different from now on and for some
time ahead has already dawned on us.

Economic crisis.

No jobs.

Freelance artists losing their gigs for the rest of the season. For longer than
that?

No one is able to plan.

Because we don't know.

When is it over?

But we still care about there being a cultural life post Corona.

That there will still be artists. Paid artists.

Now online life.

Meetings online.

Lectures online.

Gym classes online.

Yoga classes online.

Dance classes online.

Concerts online.

Parties online.

Humour online. A lot of humour. To deal, to balance the crisis.

Performances online. Institutional venues for performative arts open up links to
watch older performances, while they are closed for their regular seasonal
programme.

Dancers posting short dances online.

From homes.

From empty streets.

A lot of homes.

Social media becomes the way to reach out. Stay connected. Physical isolation,
not social isolation.

Certainly not creative isolation. Isolation seems to bring out creativity.

Using social media as a stage, a venue for performance, has now opened up and
become important and interesting to more artists.

I guess.

To see the opportunity for new ways.

The necessity to continue.

To perform.

To connect.

To be together.

To share.

Stressful to be the most creative?

Or community building, "We're in this together"?

Social media overload? Online overload?

New hashtags.

Hashtags are never late to join any party. Part of the cannon.

This project (#evasvaneblomthesocial - The Social Media Project) gains a layer
of relevance.

Welcome to the internet.

SUMMARY / CONCLUSION.

In this following text a summary of #evasvaneblomthesocial - The Social Media Project follows. The verbalisation of the conclusions will be a bit jumpy. It could fit social media, where it is easy and uncomplicated to jump from one thing to the other.

From a serious post about climate change,
to a joke about a dog,
to a poem.

Conclusion: there is still so much to explore, in terms of the different formats for performance on social media platforms. There is still so much to explore in my own artistry, on (and off) social media platforms. There is still so much to explore, in terms of looking at social media as a feminist practice.

Two years of a masters got me started in exploring social media as my stage. And how it has affected and influenced my artistry.

The different parts of this masters project could be made into more master projects. I could definitely zoom in on different aspects and nerd even more about the details within them. But time is time and deadlines are deadlines. So here we are, in the summary of the thesis of the project.

Having not ignored the negative aspects of social media, with likes and clicks and views and screen overdose, I still chose to take on a quite optimistic view on the usage of social media as a space to put out ones art.

To curate your own filter bubble. To find community. To get inspired, and to inspire others. A venue open for you and her and them. Without gatekeeping to theatres and funding. As well as to blur geographical borders.

THROUGHOUT THE PROJECT I HAVE ONLY USED FREE OF CHARGE SOCIAL MEDIA APPS. MOSTLY INSTAGRAM AND YOUTUBE. I HAVE BEEN BOTH THE CREATOR AND THE PERFORMER FOR THE VIDEOS AND PICTURES CONNECTED TO THE PROJECT. MOST OF THE TIME I HAVE FILMED MYSELF. THEREFORE SELFIES BECAME A BIG PART OF WHAT I EXPLORED IN THE TEXTS OF THIS THESIS. SELFIES AND VLOGGING MERGED WITH DANCE IMPROVISATION IN DIFFERENT SITE SPECIFICS.

In the beginning of the project I needed to get past my own fear of judgement. I did this with quantity. Putting myself out there. In cyber space. Again and again. Until it felt less scary.

One thing that helped this is that, as the project went on and I started finding other people's thoughts and research on e. g. social media practices as feminism, the project became more grounded in me. Pre this project, I myself had troubles grasping selfie culture as something else than narcissism or the need for gratification from others. Two years in to the project I find pride in working with selfies.

As I found other social media users that got empowered by selfies, as did I also empower myself in this. Selfies are a collectively practiced solo practice.

The thesis started with defining the feminist glasses I put on. Looking at social media usage from Judy Wajcman's Technofeminist viewpoint, where tech is looked upon as fundamentally masculine, questioning how that can ever be accessible to women (and non binary people). I referred to Lisa Ehlin, who contributed with the angle that the more queers, women and non binary people use social media the more we spread another, alternative gaze. On ourselves and society. I then called it hacking tech, queering and making strange. Being an imposter in dude created digital rooms. Making a change through being, doing, seeing, looking. Because we can.

From that start of the thesis I moved on to texts about dance improvisations and site specifics, as well as texts about dance improvisations and site specifics mixed together with social media.

NEW FINDINGS: As i started the project the idea was more of it being about transparency in artistic processes, showing these on social media, especially YouTube. It had its birth in me wanting to explore my own artistry independent on where I was, geographically speaking.

It evolved, though, into being more about social media and letting social media "aesthetics" and "dramaturgy" depict the art. In the title of the project I state that I use a small screen and social media as my muse. This is what I mean by this. Being interested in pop culture and letting it seep into the art I create. That was kind of a new finding. To open up to social media more had me see the potential of letting it inspire me. Going with. Also, seeing the potential for practicing feminism through being an active social media user.

NEW QUESTIONS: I see the potential of more zoomed in questions. Taking one aspect from the contemporary dance world and putting it together with an aspect from the social media world. Examples:

- HOW CAN VLOGGING INFLUENCE THE EXPLORING OF DANCE IMPROVISATION IN SITE SPECIFIC PERFORMANCE?
- CAN VLOGGING, HASHTAGS (#) AND OTHER SOCIAL MEDIA TRENDS BE A SCORE FOR CONTEMPORARY DANCE PERFORMANCE AND CHOREOGRAPHY?
- HOW IS SOCIAL MEDIA PUBLIC SPACE DIFFERENT FROM IRL PUBLIC SPACE?
- WHAT ARE THE SIMILARITIES AND DIFFERENCES BETWEEN THE CONSUMING OF SELFIES AND THE CONSUMING OF DANCE PERFORMANCE?
- HOW ARE SOCIAL MEDIA PRACTICES AND POP CULTURE INFLUENCING THE CONTEMPORARY DANCE FIELD?
- WHICH ARE THE SIMILARITIES AND DIFFERENCES BETWEEN THE SELF PORTRAIT, SELFIES AND SOLO DANCING?

And, and , and.

The End. (Of this thesis)

Thank you for reading.

I'll see you in cyber space.

Yours truly // Eva Svaneblom, The Social

HASHTAG: #EVASVANEBLOMTHE SOCIAL

INSTAGRAM: @EVASVANEBLOM

INSTAGRAM (MFA PRESENTATION): @EVASVANEBLOM.THE SOCIAL

YOUTUBE: EVA SVANEBLOM

TIKTOK: @EVASVANEBLOM

This thesis has also been made into a **BLOG**, have a look here:

EVASVANEBLOMTHE SOCIAL.BLOGSPOT.COM

Noted.



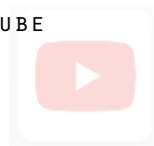
(HOW TO HOLD A SPACE ON SOCIAL MEDIA)
(IT IS IN THE SNOW, THE SILENCE AND THE BREATH)
(IT IS IN THE WIT.)
(IT IS IN AN OPEN FACE.)



REFERENCES. OR TIPS. OR A FEW INTERNET
PEOPLE WHOSE SOCIAL MEDIA ACCOUNTS I
ENJOY AND THAT ARE SOMEWHAT RELEVANT
REFERENCES FOR THIS THESIS.

Ash Hardell
Ingrid Nilsen
Georgia Bridgers
Jenny Mustard
Chella Man
Poppy
Cheap Lazy Vegan
Emma Portner
Miranda Sings

YOUTUBE



@arvidabystrom
@ooh_lauri
@immeld
@marcellasteen
@maryv
@rebeccariggo
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@timimiemarak
@beerbottles_chainsaws
@simonecharete
@museummammy

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And to YOU, who follow my work
<3

